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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909, at New York Post Office under the Act of March 3, 1879.  
Published Weekly from Oct. 15 to June 1 inclusive. Monthly from June 15 to Sept. 15 inclusive.  
AMERICAN ART NEWS CO., INC.  
Publishers.  
15-17 East 40th Street.  
Tel. 7180 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer.  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary.  
15-17 East 40th Street.

SUBSCRIPTION RATES.  
YEAR, IN ADVANCE - \$3.00  
Canada - 3.35  
Foreign Countries - 3.75  
Single Copies - .10

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## WHERE ART NEWS MAY BE OBTAINED IN NEW YORK.

Brentano's Fifth Ave. and 27th St.  
Powell's Art Gallery, 983 Sixth Ave.

## WASHINGTON.

Brentano's—F and 12th Streets

## WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

LONDON  
American Express Co. - Haymarket  
Art News Office - 17 Old Burlington St., W.  
Bottom's - 32 Duke St., St. James, S. W.  
PARIS  
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Morgan, Harjes & Cie - 31 Boul. Haussmann  
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Student Hostel - 93 Boulevard Saint-Michel  
The American Art Students' Club, 4 rue de Chevreuse  
Lucien Lefebvre-Foinet - 2 Rue Breteuil

## IND'P'T SHOW'S LESSONS.

The Society of Independent Artists will close their first and huge annual exhibition which has been in progress at the Grand Central Palace, tomorrow evening.

The show, good as was its plan, has not only had disappointing results to its projectors who had fondly hoped that it would repeat the public interest and financial success of the famous Armory Show, but to the art public, and neither in attendance nor in receipts has it at all come up to expectations.

We understand that happily, through the large amount received from members dues and exhibitors' entrance fees, and from the underwriting of the affair by certain public spirited art lovers, the artist projectors and managers will not suffer any personal financial loss, but even this will not compensate them for the comparative failure of the display.

We trust, however, that with better counsels and management next season, and especially with the doing away with the absurd and disastrous alphabetical hanging which was largely responsible for the appalling dullness of the show, that this year's defeat may be changed to victory. America should have an annual Salon which will give every deserving artist a chance to show his or her work in public.

## A SIMPLE QUESTION.

We wonder how many of the American flags now flying over Fifth Avenue establishments and some of the side streets leading off the Avenue from 42 St. up, are so flying for protection rather than patriotism?

## "TRADING WITH THE ENEMY."

We are in the receipt of numerous letters and telephone calls as to the status, under present war conditions, of the German firm of Hanfstaengl and Co., whose gallery is at Fifth Ave. and 45 St., and whose London house and stock were recently sold out by the British Government under the "Trading with the Enemy Act," now in force in Great Britain.

Although we have called attention to the continued absence of the American flag on the Hanfstaengl establishment—alone of the dealers' galleries in New York, and are credibly informed that the head of the New York house, Herr Franz Hanfstaengl, although his mother is an American and he is a graduate of Harvard, has held and continues to hold and express pro-German and anti-American sympathies, we doubt, as long as the Government has not decided upon or Congress has not passed any "Trading with the Enemy" act, whether he can be legally forced to display the Stars and Stripes, or to abstain from serving such Americans as may still choose to patronize his establishment.

There is undoubtedly a disposition on the part of Americans to treat all Germans and pro-Germans who conduct themselves properly and quietly and who refrain from treasonable acts or language, with courtesy and respect. If Herr Hanfstaengl conducts himself in this manner there is therefore no ground, it would seem, for interference with his business or for proceeding against him for declination to observe the custom, universally followed by all his fellow art dealers of N. Y., whatever their nationality, of displaying the national emblem on or in his gallery or on his residence. Even Mr. Arthur Hahlo, a fellow Harvard graduate of Herr Hanfstaengl's, and who did not display the American flag on Preparedness Day last Autumn, "came to heel," as we announced when the crisis arrived this Spring, and now floats the Stars and Stripes in his gallery window.

The actions and words of Herr Hanfstaengl, which have provoked such comments and complaints, seem to us to be more stupid and in bad taste than anything else. We would ask Herr Hanfstaengl what would happen to an English, French, or now an American art dealer, who might persist in doing business in Berlin during wartime, who refused to display the German flag on some day of celebration, and expressed himself regarding Germany and the Germans as it is reported, Herr Hanfstaengl has expressed himself in the Harvard club, of which he is no longer a member, and elsewhere of late?

We might respectfully suggest, however, to Herr Hanfstaengl that the picture of the Kaiser which he displayed in his 45th St. window some little time ago, with the result, it is said, that the window cleaners had a hard job next day, might well be kept in hiding for the present.

Mr. Eugene Glaenger of Jacques Seligmann and Co. will leave for Paris about May 12.

## CORRESPONDENCE

## "The Retort Courteous."

Editor AMERICAN ART NEWS:

Dear Sir: My letter in the N. Y. Times which "A Painter" has criticised was misprinted. As published it read "There was born in the Royal Academy of English snobbery and English commercialism, etc."—obvious nonsense—whereas, I wrote "There was born, of English snobbery and English commercialism, the Royal Academy—a socially and legally entrenched group, etc." My critic has not shown, or attempted to show, that this is not true.

In 1711 Sir Godfrey Kneller opened in London a private dancing school, an offshoot of which, in 1761, held exhibitions as "A Society of Artists, associated for the Relief of the Distressed and Decayed of their own Body, their Widows and Children." One of these exhibitions, in 1767, was visited by George III, who "presented the association with £100, which set the tide of fashion in the right direction and insured the success of the exhibition." This charitable organization, masquerading as an art society, and floated on a "tide of fashion," presently split, the successful faction obtaining a "promise of Royal support, and ultimately became the Royal Academy."

In 1836, testifying before an investigating committee, Haydon stated that "The Royal Academy originated in the basest intrigue." \* \* \* certain artists "had the ear of Dalton, the King's Librarian, and they persuaded him to persuade George III to found a Royal Academy." Haydon further says that the Academy "only exists by the royal pleasure, and that they cunningly refused George IV's offer of a charter, fearing it would make them responsible."

Well, doesn't this come pretty near being "born of English snobbery," and also to being "a self-elected group of irresponsible insiders"?

I really must thank "A Painter" for his pretty compliments about my "good steel pen," and also congratulate him on the markedly improved quality of his own in his second letter. Only, I wish he wouldn't write "poser" where he means "poseur"—for a "poser" is such a very different animal. Besides, it is one of the curiosities of our language—to such as understand it—that even though I may, and did, speak of the Academy as "posing," this by no means makes me say its members are poseurs—a thing as foreign to my intention as to my statement.

Bolton Brown.

N. Y., May 3, 1917.

## Shop Talk.

Editor AMERICAN ART NEWS:

Dear Sir: I have been thinking that you might—if the idea appealed to you—introduce a department into the already interesting columns of the AMERICAN ART NEWS which I believe would add to their value. You might call it "Shop Talk." It should be composed of contributions from experienced artists, describing their practical, mechanical methods.

Of course some artists have certain methods which they would not think of revealing—and very properly. But most of us could describe their mechanical methods without any possible injury to themselves; and I believe many would take pleasure in doing so.

Artists of maturity and experience are not likely to modify their ways of doing things by learning how others accomplish similar results; but if such information should not be instructive to them, it would undoubtedly be interesting. And it might well arouse stimulating discussion.

Such a department, however, could not fail to be keenly interesting and very profitable to beginners.

Every experienced painter has his own way of doing things. If he has pupils, and they adopt his methods, it may or may not be a good thing for them. They must, at first, doubtless, follow somebody, but it would surely be an advantage to them to have a variety of methods to choose from.

Those who might care to contribute to such a department need not be exclusively artists of distinction. There are many of modest pretensions who have adopted or invented mechanical methods a knowledge of which would benefit their fellow-craftsmen.

Among the various subjects which might be dealt with are: Choice of palette—few or many colors; permanency; drying qualities, etc. Brushes—size, shape, preservation. Canvases—their character, preparation, etc. Outdoor sketching—appliances, etc. How to insure paint or varnish from cracking, and so on without limit.

P. M.

N. Y., May 3, 1917.

## OBITUARY.

## Isaac D. Fletcher.

Isaac Dudley Fletcher, the well known art collector, died at his home, No. 2 East 79 Street April 28 of pneumonia. Mr. Fletcher for many years had been constantly adding to his store of art treasures, and it is estimated that his entire art collection is worth \$2,000,000. It will probably be left intact to the Metropolitan Museum. In fact Mr. Fletcher told Mr. George H. Story not long ago that he intended to leave his art treasures to the museum.

Mr. Fletcher's paintings have been valued at \$1,000,000; his rugs, \$300,000; statuary, \$200,000; Persian potteries, \$200,000, and stained glass, \$25,000.

Among the Fletcher paintings are "Head of Christ," by Rembrandt; "Head of a Man," by Rubens, a portrait of Chardin, a fine Gainsborough, a landscape by Millet, formerly in the Charles A. Dana collection, several landscapes by Corot, a landscape by Daubigny, a typical landscape by Alexander H. Wyant, a characteristic portrait by David, and a portrait of Mme. Pompadour, by F. Boucher.

## The Statuary and Textiles.

Many examples of statuary and rare rugs and textiles were purchased by Mr. Fletcher from Dikran Khan Kelekian, of 709 Fifth Avenue. Recent purchases included in the collection are a remarkable XVIII century French statue of "St. John, the Evangelist II in stone; from the St. Denis Cathedral, France; an Egyptian statue of a priest of the XVIII century Dynasty in granite, a Karnak treasure which dates back 3,500 years; a rare XIV century "Virgin and Child" in stone (French), another XIII century French statue in stone and a fine XVI century panel of Venetian scutari velvet.

The collection also includes about 25 XVI century Ispahan rugs, 8 Polish rugs, a set of 32 examples of Persian potteries, Rhages potteries, a XVI century Persian carpet, formerly in the Yerkes collection and a XVI century tomb rug, with an inscription.

Among the examples of sculpture may be mentioned Rodin's "Le Baiser," and another decorative work entitled "La Siren." The Metropolitan Museum will indeed be fortunate, if it receives the Fletcher collection.

## Robert Koehler.

Robert Koehler, who received his early education in Milwaukee, and who was a member of the International Institute of Arts and Letters at Paris and various American art societies, died at Minneapolis April 24, last. He was born in Hamburg, Germany, in 1850. After leaving Milwaukee he took up drawing and painting in N. Y. and Munich. In 1883 he organized an American department of the art exhibition at Munich.

## Frederick Gutekunst.

Frederick Gutekunst, a photographer, whose pictures of great men were noted all over the world, died at his home in Philadelphia, April 27 in his eighty-fifth year. Mr. Gutekunst was born in Germany in 1831, and came here with his father when a boy, settling in Germantown. He entered the employ of a druggist and studied experimental electricity and chemistry. He experimented with daguerreotypes at first, later making copper electrotypes. He personally directed his establishment for sixty years. He made photographs of William McKinley, Grover Cleveland, Carl Schurz, William Cullen Bryant, Longfellow and many others.

## David John Gue.

David John Gue, the veteran artist, died Tuesday last at his Brooklyn home, aged 82. He was born in N. Y. and at an early age went to Iowa, where for years he practiced law and dispensed drugs. When past fifty he became an artist. He painted the portraits of Gen. U. S. Grant and of Henry Ward Beecher.

Mr. Gue also painted many other portraits, some of which hang on the walls of the Whitehall and Lawyers Clubs, N. Y. Other of his paintings were exhibited recently in Plymouth Church at the seventieth anniversary of the Beecher pastorate. Mr. Gue was also a good landscape and marine painter, and an old member of the Salmagundi Club, where he was highly esteemed.